



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

This is once more a book to put on the shelf for reference rather than a book for reading.* It sketches the development of music from the first primitive attempts to the most recent orchestral works of this day. Necessarily the sketches are cursory and slight. There is no attempt at new or enlightened criticism of modern work, but all the well-known estimates are piously recorded. A most valuable part of the book is the bibliographical supplement and list of books on musical subjects given at the end. The book is meant for students and is a safe and conventional enough outline of the course of music in the last three and a half centuries.

In matters of taste, dispute is worse than futile, as the ancient adage points out; and if, therefore, we disagree with every position Mr. Lorenz takes up† as regards church music it is by no means to assert that his book might not have a value for others who would agree. He records with jubilation that "England sings our gospel and Sunday-school songs more generally than its own fine cathedral tunes." He seems to rejoice heartily that the lower product should have the wider spread. It is a thousand pities that America should not instead have adopted the cathedral hymns. His book is didactic in tone and gives much direction to ministers as to their musical obligations and duties. It covers the whole ground of the obligations of the minister, choir-master, choir, and we can only say that we should carefully avoid the church which should adopt it as a handbook.

FICTION.

After five years of silence, Mr. James Lane Allen has issued a short story which is a cross between a mystical and a realistic treatment of the marriage relation. Some dozen years ago Mr. Allen published in a preface to the "A summer in Arcady," a rather ill-judged indictment of the French realists aimed chiefly against Maupassant. The objection to that story was that Mr. Allen seemed to point out that sensuality within the pale of

* "The Study of the History of Music." By Edward Dickinson. New York: Charles Scribner's Sons, 1908.

† "Practical Church Music." By Edmund S. Lorenz. New York: Fleming Revell Company, 1909.